

THE Musical Times

Handel's Double Concerto

Author(s): John D. Sinclair

Source: *The Musical Times and Singing Class Circular*, Vol. 26, No. 510 (Aug. 1, 1885), pp. 490-491

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3356117>

Accessed: 15-11-2015 13:18 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

The eighth Congress of the Association of German Zither Players (an instrument scarcely, as yet, recognised as a musical one, properly so-called, and for obvious reasons holding no place in the orchestral combination) will take place towards the end of this month at Dresden. Of the upwards of one hundred societies devoted to the cultivation of this most unobtrusive, perhaps, of all musical instruments, forty belong to the Association in question, whose boast may not unreasonably be that neither its tyro-students nor its expert practitioners will ever interfere with the comfort or the occupation of their fellow-creatures. Thus the cultivation of the zither (to the musical merits of which instrument another "note" will be devoted in our next number) affords an opportunity for quiet enjoyment of individual musical effort which we should be the last to grudge any one. We say advisedly the *quiet* enjoyment, because the noisy abuse of the favourite modern instrument, the pianoforte, as daily practised around us, precludes the idea of enjoyment, in a musical sense, on the part of the performer, while it inflicts the tortures of purgatory upon the ears of the enforced listener. Let the Zither Society flourish, then, if only from this comparatively negative point of view.

An important and interesting manuscript by Franz Schubert has just been brought to light by that indefatigable explorer of similar treasures connected with that composer, Herr Friedländer. We refer to the setting of Goethe's early dramatic work "*Claudine von Villa Bella*," as an opera. Only the first act, however, has been found, the second and last having, it is surmised, been lost in a fire.

Among the pamphlets published in Germany in connection with the bi-centenary of Handel are three papers by Julius Otto Opel, entitled "*Die Hofoper unter dem Administrator Herzog August in Halle*," "*Der Kammerdiener Georg Handel und sein Sohn Georg Friedrich*," and "*Die Hallischen Häuser der Familie des Tondichters Handel*." All are full of curious details, and deserve attention.

Ole Bull's famous violin has recently come into the possession of an amateur, the Baron von Creyztz, who acquired the relic at an auction in Brussels for the sum of 4,000 francs. This interesting instrument was the work of Gasparo di Salo, and its finely carved neck is attributed to the hand of none other than Benvenuto Cellini himself.

M. Gevaert, the principal of the Brussels Conservatoire, has been appointed first artistic Director of the Théâtre de la Monnaie, in which new capacity he has ordered that all the members of the orchestra, including those of many years standing, shall be subjected to a trial of their skill at the Conservatoire previous to the renewal of their present engagements. The reasons which have led to the adoption of so rigorous a measure have not transpired.

Herr Eduard Strauss and his famous orchestra will shortly proceed to Antwerp to fulfil an engagement at the International Exhibition now being held there.

A musical congress will meet at the beginning of this month at Antwerp, to discuss questions connected with musical copyright, and the historical, philosophical, and educational aspects of the art.

The German Opera in New York will, according to its present intentions, undertake the production, amongst others, of the following music-dramas by Richard Wagner, "to be rendered in the same reverent spirit as that evinced by the late Dr. Damrosch"—viz., "*Rienzi*," "*Tannhäuser*," "*Lohengrin*," "*Die Meistersinger*," "*Die Walküre*," and "*Götterdämmerung*." As a guarantee for this promise, Herr Anton Seidl, the well-known Wagnerian conductor, has been engaged for the projected performances.

The theatre La Scala, of Milan, will, it is announced, inaugurate its coming season with a performance of Wagner's "*Lohengrin*."

At Bari (Italy), his native town, died, on the 7th ult., Nicola de Giosa, a successful composer of numerous operas and an excellent orchestral conductor, in which latter capacity he was engaged at various times at the San Carlo Theatre of Naples, the Fenice of Venice, and other leading Italian establishments. De Giosa was a pupil, at the Naples Conservatorio, of Zingarelli and Donizetti, and had just completed his sixty-fifth year.

CORRESPONDENCE.

HANDEL'S DOUBLE CONCERTO.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As both the Handel Bi-Centenary Festival Programme and the piano score of the "*Selection*," published by Messrs. Novello, Ewer and Co., are extremely misleading in regard to the Double Concerto, included in the "*Selection*," and as you seem to have been misled by them in some particulars, I have thought that the following notice of the Concerto, written by Mr. W. S. Rockstro, who discovered the work for its performance in Glasgow in February last, might interest you, and, if you see fit to publish it, or part of it, your readers. The following appeared in the programme of the last Subscription Concert for Season 1884-85, on February 12 of this year—the programme on that evening consisting of miscellaneous selections from Handel's works:—"Concerto for Two Orchestras (first performance)."

"Among the MSS. in the handwriting of George Frederic Handel, preserved in the Royal Library at Buckingham Palace, is a Double Concerto, written on an exceptionally grand scale, and, in many respects, more than ordinarily interesting.

"The autograph copy of this newly discovered work is contained in a volume labelled '*Sketches*'—a strangely inadequate title, since it includes two complete choral settings of '*How beautiful are the feet*,' added to '*The Messiah*' after its first performance, and some other very important compositions. The piece in question, unhappily not quite complete, is placed near the end of the volume, and seems to have been first noticed by M. Schœlcher, who mistook it for an indication of '*Additional Accompaniments*' to '*The Messiah*' (Schœlcher's '*Life of Handel*,' p. 139). Dr. Chrysander also made a passing allusion to it in the, as yet, incomplete third volume of his Biography, and it was afterwards more minutely described by the writer of the present notice, who, while collecting the materials for a new '*Life of Handel*' (London: Macmillan & Co., 1883), discovered a curious connection between some of its movements and those contained in another MS. volume, also in Handel's handwriting, now in the British Museum. By carefully collating these two MSS., the writer was enabled to restore the missing portions with sufficient certainty to leave no reasonable doubt that the form in which it is now, for the first time, presented to the public, is that in which it was originally completed by Handel. The style of the handwriting, the watermark on the paper, and other significant facts, lead to the irresistible conclusion that the Concerto was composed very nearly at the same time as '*The Messiah*,' in all probability between the years 1740 and 1745. It consists—in its complete form—of twelve movements, of which nine are contained in the MS. at Buckingham Palace. These movements are scored for two concertini, each consisting of two hautboys, two horns in F, and one bassoon; and an accompanying Concerto grosso, consisting of two violins, viola, violoncello, and contra-basso. The movements are headed as follows:—

1. Pomposo; 2. Allegro; 3. A tempo giusto; 4. Largo; 5. Allegro ma non troppo; 6. A tempo ordinario; 7. Andante Larghetto; 8. Allegro; 9. Allegro; 10. Adagio; 11. Allegro ma non troppo; 12. March.

"The *A tempo giusto*, marked No. 3, is an instrumental rendering of the chorus '*Lift up your heads*,' and hence M. Schœlcher's suggestion that the parts for the hautboys and horns were intended to serve as '*additional accompaniments*' to '*The Messiah*.' One bar only of the Allegro ma non troppo, No. 9, is in the MS. at Buckingham Palace. For the remainder of this movement and the whole of those which follow we are indebted to the MS. now in the British Museum, and to an Organ Concerto published by Dr. Arnold. The concluding March corresponds with that in '*Judas Maccabæus*.'

"The work will be performed from a transcript, made by her Majesty's gracious permission, from the original autograph, the missing portion being supplied from the restored copy already described.—W. S. R.

"As the Concerto is too long for performance on this occasion, only the movements Nos. 1, 2, 4, 5, and 6 will be given."

A comparison of the tempo marks of the above movements with Novello, Ewer and Co's score of the Concerto as played at the Festival will show that these (1, 2, 4, 5, and 6) are the "five movements" which you speak of the Concerto as containing. I believe that Mr. Rockstro, since writing the above, has altered his opinion about the last part of the Concerto, and now believes it to end with the ninth movement. As there is a very general, and, in the circumstances, almost inevitable misunderstanding about this interesting work, I thought, having the above notes beside me, I could not do better than in this way try to rectify it as far as I could.

I remain, Sir, yours &c.,
Langside, July 4, 1885. JOHN D. SINCLAIR.

THE NEW YORK TRIBUNE ON MACKENZIE'S "ROSE OF SHARON."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will the Editor of THE MUSICAL TIMES permit an American admirer of Mr. Mackenzie a word of correction in the interest of truth and fair play? I have the honour to be the writer of the musical reviews in *The New York Tribune*, and am responsible for the opinion on "The Rose of Sharon" expressed in that journal. That opinion, as well as others which preceded it, published a sincere appreciation of the meritorious work which Mr. Mackenzie has done and of honest delight in what Mr. Bennett calls "the rising artistic fortunes" of Great Britain. I therefore feel justified in protesting against the injustice of Mr. Bennett's criticism of my review of "The Rose of Sharon" in THE MUSICAL TIMES, not because I expected him to agree with me, but because he distorted my statement in order to hang a criticism on it. See THE MUSICAL TIMES for June. I coupled the observation that Mr. Mackenzie did not seem able to maintain himself on "an even plane of excellence," with the additional phrase, "or in one style of writing," and then added that at times his writing was as old-fashioned as Handel's, at others as modern as Liszt's. Mr. Bennett omitted the line I have italicised from his quotation, and then sought to discredit my common sense by saying that I used the comparison as referring to excellence, and did not say whether the drop was from Liszt to Handel, or from Handel to Liszt. Had Mr. Bennett not resorted to the most undignified and unpardonable of all tricks of criticism, the readers of THE MUSICAL TIMES would have known that the comparison in question went only to the style of writing; but Mr. Bennett would not have made the point at which he aimed. I write this in the country, away from my files, but Mr. Bennett has the review and can correct me if I am in error.

With much respect,

H. E. KREHBIEL.

Rockland, Maine, July 11, 1885.

[The Editor of THE MUSICAL TIMES has been good enough to show me the foregoing letter. I am too old a hand at journalistic give and take not to appreciate the writer's move to a position of virtuous indignation on a side issue. The device is feminine, but "twill serve." For the rest, I have only two remarks:—First, if Mr. Krehbiel chooses to assume that I wilfully misrepresented him for the purpose of making a point, by all means let him do so. Second, I do not see how he benefits by calling attention to his belief that "The Rose of Sharon" contains music in any sense suggestive of Liszt and Handel. The English public, who know Mr. Mackenzie's work, will recognise here a "curiosity of criticism" without any aid from me. J. B.]

MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—One of your correspondents speaks of Musical Degrees as being intended primarily for the benefit of professional musicians, and for the security of the public who engage their services.

The University degrees do not answer to this description, and it is impossible they can do so unless the scope of the examination be very much altered. For what does the professional musician, on the one hand, and the public, on the other, require? Primarily they need some certificate of executive skill and teaching ability; the latter even more than the former.

Now the University degrees are granted for knowledge of musical theory exclusively, and are, perhaps, the best certificate for proficiency in that department that can be obtained, but have no concern with ability in other directions.

A man may be a good teacher and player of several instruments in addition to being a Mus. Bac. or Mus. Doc., but obviously the holding of a purely theoretical degree can have little to do with it.

A musician desirous of teaching mainly the theory of music would naturally be anxious to obtain a theoretical degree as the best testimonial that he possessed the necessary knowledge. But to the majority of musicians studying and teaching music practically through the medium of voice or instrument, with the assistance (necessary in every case) of a certain amount of theory, the degree would be of very little value as a testimonial because it does not relate to what more than go out of every 100 students require. It would be very difficult, though perhaps possible, to institute some examination that should testify to the possession of the requisite knowledge in the different technical departments of music. Would this, however, guide the public in the search after a good teacher? Assuredly not entirely. Many varied qualities go to the making of a competent teacher of anything besides the requisite knowledge. I know of no examination, and can conceive of none, the result of which by separating the good teachers from the bad shall be a safeguard to the profession and a guide to the public.

To use a very homely proverb, "The proof of the pudding is in the eating," and the only entirely satisfactory testimonial a good teacher can have is good work done—a good average of successful pupils. Of such a testimonial the public are becoming every day better able to judge.

I recognise the hardship of the University statute which virtually says: "Not all those who are musically qualified shall be allowed to take a Degree, but only such of the number as can in addition pass an examination in Greek, Latin, Arithmetic, and Euclid"; but I offer the foregoing observations to show that unless the examination is greatly altered it will remain a subject of only minor importance to the great majority of the profession.

I am, Sir, yours faithfully,
H. M. S.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As a Graduate in Music by examination at Dublin University will you permit me, through the medium of your widely-read paper, to inform "Quæro Justitiam," and others whom it may concern, that, at this University, Greek is no longer a language in which it is compulsory for a candidate to pass as part of his literary examination previous to that for the degree of Bachelor in Music; and what "Quæro Justitiam" suggests as an examination to be established as a "concession" to the musical profession—viz., "A fair examination in two languages besides his own (say, Latin and French), in the first two books of Euclid and the elements of Algebra"—is almost exactly what is now required at Trinity College, Dublin, of intending Graduates in Music; in fact, arithmetic is the only addition to it; and as to his suggestion that "In a few days after the literary examination he shall pass the ordinary musical examination for the Bachelor's degree," I know several men who have done this, commencing on the *next day* after their literary entrance or preliminary examination. Another very great advantage, particularly to men already comparatively advanced in life, attaches to graduating at Dublin—viz., that as stated in the Dublin University Calendar, "When the time at which a higher degree can be taken is said to be reckoned from the taking of the Bachelor's degree in any faculty, the meaning of the rule is that the time may be reckoned from the date at which, according to the Laws and Statutes of the University, the degree of Bachelor might have been taken. With this